



Moderators' Report/ Principal Moderator Feedback

January 2024

Pearson Edexcel Extended Project Qualification in
Performance (P303)

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Student Performance

This series saw a small number of entries for P303, which is normal for a January series. The work submitted demonstrated the open nature of the qualification and the opportunities related to this unit. The most popular types of projects covered this series included the traditional performing arts disciplines of music, dance, and drama. We also saw sports training and teaching centred projects.

Projects generally demonstrated clear artistic purpose and covered a range of genres and styles with classical and contemporary repertoire being performed as well as original work being created. The projects seen this series were mostly from learners who already had a performance skill or talent with high levels of technical ability.

The projects that were more successful in terms of the project title were again this series ones where learners fully considered the performance style or genre as well as the target audience and where the work served a clear purpose.

The range of roles and responsibilities seen covered a wide range; in drama projects it covered acting, writing for performance and stage management and in dance projects choreography and dancer roles being undertaken were seen and in music projects composition and performer roles being undertaken were seen. Most of the projects seen had clear well-defined objectives.

Some very capable learners who took full ownership of the creating and performing of the work as well as hosting and managing the performance presentation or event were evident. The projects seen this series were mostly from learners who already had a performance skill with high levels of technical ability.

Most project outcomes were fully realised and effectively showed a learner's ability to fully consider the stylistic qualities of the work as well as the themes and ideas being communicated in performance.

The most successful projects gave time to the key stages of a performance project including the exploration of ideas, consideration of alternatives and the influence of key practitioners, as well as time for the development of ideas, skills and processes.

Successful projects went on to reflect on both process and outcome as part of the evaluation stage. Links between target audience and creative intentions were also made in the more successful projects.

Less successful projects were more task based and less reliant on an exploration and research phase, and this meant the development process lacked the required challenge.

Written support materials were presented in a variety of formats. The most effective and successful supporting documents had robust accounts of the practical tasks and activities

undertaken as part of the exploration and development process and offered a clear insight into the thinking behind the creative development practice. It is not a requirement to present the written support materials as formal writing when being submitted as part of a performance project.

Suitability of work submitted

It was a pleasure to see the creativity and thoughtfulness demonstrated by learners in response to the requirements and demands of this unit.

The precise deployment of consistently effective performance skills was seen in the most successful projects. Where genuine enquiry was taking place and there was evidence of selectivity and refinement being applied to a comprehensive process, engaging and successful work was produced.

The most successful projects were those that were genuinely informed and led by the project objectives and identified a well-defined role and set of responsibilities.

In more successful projects there was a clear purpose that was supported by creative intentions that had focus and precision that could be refined and realised through a creative development process.

Less successful projects were task based and did not lend themselves to genuine enquiry. Some projects where more time at the exploration phase could be helpful, so ideas have been explored and tested before being further developed were seen.

A very small number of projects where the learner is trying to shoehorn a project to fit a question, and where a commission brief would serve better as a starting point and title were evident.

Centre Performance

Centres are to be thanked for their consideration of the moderation process. This included centre assessors using the language of the assessment criteria on the Candidate Record Sheets, which supported the moderation process and highlighted where evidence had been rewarded against each of the assessment objectives.

It should be noted that the written support materials for this unit can be less formal than for some other units and can be presented in the context of professional practice, for example learners undertaking theatre making projects may submit written support materials in the form of a log or notebook. Written support materials are to give an on-going and clear overview of the exploration phase and the overall development process and provide a wider context for the performance outcome. Performance outcomes were mostly presented to an audience with a fitting sense of occasion, and this is in keeping with the intention of this unit.

